The Super Villain in Brontes 'Wuthering Heights and Hardys' The Return of the Native.

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In many litrary works there are defined lines between evil and noble character. Besides each power exists in certain existence and imposes its aura on the behaviours of its owners. Thus, the titles of hero and villain are established and clearly directed to any character according to this distinction. Since one of the many benefits of literature is to unfold the hiden secrets of mans' soul and put x-ray on the matter of heart, emerges unique states of heart. Via accurate probing of literature on these state, appear certain exception to the above mentioned distinction of hero and villain. The continous literary examining of this tiny spot of human body, the theart, leads to various field of study that cant stop until now. The principal focus of many literary fiction is on the small part that is responsible of human miseries and happiness.

The heart in this research is not the container of one – sided feeling, but it is a unique state in which heart and its owner have the gigantic power to have the blackness and whitness at the same time. So few works mirror this admixture of both love and hatred that work in the same heart without surrendering of any side for the other. This state appears in two characters and in different novels. This will disturb the usual definition of villain who is capable of criminal actions only and he is impossible to be an angels under any circumstances. This research will tackle and reveal this bizarre state of heart in two seemingly different novels: Bronte's wuthering Heights (1847) and Hardy's The Return of the Native (1878). This research will prove the existence of the third name of character the super villain and will trace the

capacity of human heart under certain pressure to adopt the two opposing weapons: love and hatred. The struggle in Heathcliff and wildeve seems to be the very conflict between fire and water in our real universe but to be in the same spot is the accentric thing that will be discussed in this research.

The mingling of love and hatred appears to be so painful and can be regarded neither for love nor for hatred. Usually the heart that is once purified and purged by ethereal power of love cannot be wrecked by the plague of hatred. The thin line that divides love from hatred is like the line that divides the salt from puve water of sea. In this research this line is no longer clear and through these novels the matter is so different since they present weighing new states of human especially when mans' heart turns in to an angle then evil at the same time. In other words this heart contain a mixture of black hatred and heavenly love. Heathcliff and wildeve will be the vehicle of the revelation of such state and the main items that motivate the readers to explore the human heart to get a horrible conclusion of how love and hatred dwel in the same part or mix together to produce a horrible product.

Not only the graveyard and depression encircle Emily Bronte's , [1818 –1847], life but also the hard walls of ambiguity that surrounds every item of her life. Her insistence at first not to reveal her true name as well as her real personality to the world is part of her isolated personality which turns her life to be the subject of interest for many books. Her retiring personality finds a solace in listening to servants' stories, working at home and roaming at the moors. Also she finds a great pleasure in writing. She shuns the society of men to live a simple life everything in it has her unique touches. Inspite of her calm, reclusive and inexperienced nature, she gains a wide experiences from reading and love sufferings of her sisters which enrich her words with a convincing aura. She has a magical power over her readers and a unique strength of compelling them to live her bizarre events. She loves her countryside which appears in her <u>Wuthering Heights</u> (1847). The death looms very near

around Bronte's family all of them, except her father, die young. Emily's poor health, like all her sister, catches a cold then a consumption which weakens her sensitive body. She chooses to strive her disease alone without the help of medical treatment. The death puts an end to her life to add a new halo of obscurity around her vague life. She dies unbeknownst that her sole complete novel is a great masterpiece in literature and she "strained to move beyond necrophiliac frissions. Her novel is an evocation of the freedom, a strange, tranquil, and compelling freedom which also haunts her poetry…..liberty by death, or calmed by the contemplation of death within a natural scheme," (1)

Usually writing reveals its author personality, but it fails in front of her iron decision of being far from the reach. She succeeds in doing this because she doesn't borrow from her own experience, if she has any. Emily wants to voice her view clearly, thus, she covers her face under various narrators. She is able to hide her real voice, but not her talent and make her characters speak her views. Love and hatred struggle to death in her Wuthering Heights and in life . This leads us to wonder and face the appalling question mark that "whether hatred and love be not the samething at bottom."(2) This will be clarified when the bloody war wages in Heathcliff's heart between the two strong powers: love and hatred. His heart is the arena to announce who is the winner at last and unmask the hidden spots in the human heart which is in dire need for further probing to understand certain cases of hearts. Many critics suspect that Heathcliff wears certain mask to disguise his true personality of being the prince of love or demon of hatred. Their perplexity to decide his hidden personality is due to the existence of love and Hellenic hatred in his heart. Dorothy in her book. The English Novel, Form and Function, explains that.

If Heathcliff is really of daemoic origin, he is in a sense indeed of high birth a prince in disguise and might be expected, like the princes of fairy tale to drop his 'disguise' at

the crisis of fairy the 'two children' figure also points to that potential transformation. Some alluring and astonishing desting seems possible for the two what that phenomenon might be or mean we can not know, for it is frustrated by Catherin's Marriage to Edgar, which dooms Heathcliff to ' hell-like' in heart and misery.(3)

The angelic power of love in Heathcliff’s heart has a magical effect on him, it imbues his soul with extra patience to endure various types of torture at the hands of Hindley, Catherine’s brother. Remaining close to Catherine is one of Heathcliff’s dream which beautifies his exterior and interior worlds. His heavenly love injects him with strength to forget, but not to forgive his torments and his oppressors. His supreme power makes him seldom if ever complain. Love fails only in making him endure the separation with Catherine which is practised by the cruel Hindley. After such torture, hatred finds its way into his heart via pronouncing his first complaint and decision that “I’m trying to settle how I shall take my revenge on Hindley. I don’t care how long I wait, if only I can do it at last. ”(4) The seeds of his strategy are applied on a wider scope, since the fire of hatred makes him lose even the sense of pain. He turns to be like rock which endures painful suffers. The waves of love and malice quarrel in his heart. We can start from the end of his cruelty when he uses his only sick son to crown his campaign by compelling Cathy, his lovers daughter, to marry his son. He wants to impose his brutal power of hatred even on the fate to prolong his son’s life till he achieves his dream of gathering the two family’s fortune. Heathcliff says that:

My son is the future owner of your place, and I should not wish him to die untill I am certain of being his heir. Besides he’s mine, and I want the pleasure of seeing my son fairly lord of their property, my child hiring their children to cultivate their father’s lands for wages. It’s only such a thought that makes me able to bear the miserable

thing. He's worthless in himself, and I hate him for the memories he brings back! But he is safe with me…I've ordered Hareton to obey him. In fact, I've arranged everything to keep him a gentleman …[P., 81]

Heathcliff-Catherine love reaches its zenith of complete union of their souls. They are partners in miseries and happiness. This reflects the infinity boundaries of their hearts, but they are unconscious about the degree of their love. Catherine tells Nelly, her maid, that she feels with Heathcliff that she flies leaving the misery of mundane world and settling in heaven. Everything round her is purified. To her Heathcliff lives where the soul lives in the bottom of the breast. The oneness of their soul is so grand and the cruel storms strengthen its features. Via their hearts, love scores various points. Catherine depicts Heathcliff's rarest love as that:

I (Catherine) can't expressed it ; but surely you and everybody have an idea that there is or should be an existence of yours beyond you? My great miseries in this world have been Heathcliff's miseries: my great thought in living is himself. If all else were destroyed, and he remained I should still continue to be ; and if all else remained, and he were gone, the universe would seem a strange. My miseries …my love for Heathcliff is like the unchanging rocks beneath …I am Heathcliff. He is always in my mind, not as a pleasure but as part of me. [P., 34]

When one talks about Heathcliff's love, he can quote Catherine's words because they are unified to be one. Catherine wants to reverse the sin of Eve in falling to earth by flying with Heathcliff, her Adam, to heaven. The strongest triumph of love is in its ability to soften even his hard wrinkles for her sake.

The last appearance of Heathcliff at Catherine's dying moments etherealizes her to live like a spirit. She refuses to free his hand at Edgar's arrival because they don't endure the bitterness of another loss. According to them past represents heaven. They have a great wish to return to their bright past. They regard their return as another opportunity to live. This means in Heathcliff's departure, their gradual loss of their life begins. Catherine herself confesses to Edgar, her husband, that he touches only body without soul. She is so repentant because of neglecting the voice of her heart. They want only a new chance to remedy the permanent scars on her heart, but the remaining time is too little. To Emily Bronte, in this unhealthy war the winner is a great loser since the poison of vengeance batter not only the victims, but also its seeker. Also she believes in the justice of fate. Inspite of Heathcliff's brutality in destroying the guilty and the innocent, Bronte's sympathy to his wounded heart is so clear. Bronte and any reader can't hate him for his savage behaviours. Love achieves a direct point when after Catherine's death, Heathcliff achieves victory over the horrible power of death. He regards her spirit alive. He feels her lives in every part of his life. He says that:

I felt her by me – I could almost see her, and yet I could not! And, since then, sometimes more and sometimes less, I've suffered from that unbearable torment! When I sat in the house, it seems that in going out I should meet her ;….She must be somewhere at the Heights, I was certain! And when I slept in her room, the moment I closed my eyes, she was either outside the window, or entering the room or even resting her precious head on the same pillow as she did a child. I opened my eyes a hundred times a night – always to be disappointed! …It was a strange way of killing, slowly with the ghost of a hope, through eighteen years. [P., 115]

After the death of his lover, his new unachieved dream is living with Catherine in her grave. He implores her to allow him to enjoy this bright hope. He crowns his love to be the king of his soul. He tries to open her coffin to see her face. He gives himself the right to gain Catherine in her life and death. In her life, he finds that on one has any right to prevent his true feeling, even her husband can't be an obstacle against her eagerness for him. His views are shocking, but they indicate that the normal heart may fail to comprehend these lofty measurements. The earthly measurements of normal heart fail in front of his superior heart. His dear devotion to her is untold. He touches the painful spot of his heart where his love lies. This true love grants him an eccentric power to speak with her soul. His sole solace after her death is his union with her spirit. He beseeches her to calm his wild soul. He prays only to be with her. Love here tries to wash the heavy stains of hatred. He tells her that:

I pray one prayer. I repeat it till my tongue stiffens. Earnshow, may you not rest as I am living. You said I killed you – haunt me, then! The murdered do haut their murderess, I believe – I know that ghosts have wandered on earth. Be with me always. Take any form, drive me mad! Only do not leave me in this abyss, where I can not find you. [P., 163]

This titanic love is pressurized and under Heathcliff eyes his love is ruined brutally. His angelic love turns to a disastrous whirl that wrecks everyone on the rock of revenge. The same power that previously whitens his soul, now with the very acute strength blackens every white spot in his heart even the spot of love. His hatred doesn't distinguish between the real oppressors and their innocent sons. His vengeance surpasses the human limitation to reach evil degrees. The only crime of his victims that the blood of his killers runs in their reins. Even Catherine's daughter who is supposed to be a reminder of his lover is not safe from his attack. The very

heart that once contains the gem of love can envelope revenge in this wild way. His searching for a method to demolish all without distinction embarks early in his childhood. He finds the ways when he seizes the power. The shocked surprise is that he uses the same unjust tactics and strategies which are used by his enemy against him especially the weapons of money, class illiteracy, arranged marriage and authority. He admits that:

Such a possibility haunted me on my return last summer, but on her own words would make me admit the horrible idea again. And then Linton would be nothing, or Hindley or all the other dreams of revenge that I ever dreamt. Two worlds would represent my future death and hell…[P., 56]

After his three years of exile, he returns supplied with destructive arms to start his war. The question should be raised here "can love exist so intertwined with jealousy, hatred and anger."[(5)] His superhuman feature is his singleness of aim. For decades, he focuses his thoughts on the method to torture the one who betrays him. He wastes his youth preparing his scheme of revenge unconsciously he turns to be part of this hatred since he is the first victim of his deadly campaign. The very heart that scores great points for love, bombards his venom on his oppressors and their families. When he grasbs the opportunity, he tempts Hindley to gamble all his property. He blackmails him to the extent of miserable suffer. He then turns to Hindley's son, Hareton, to make him another Heathcliff. He forces Hareton to re-live his suffering when he is brought by Hindley's father to the same house. He compels Hareton to be ignorant, savage and illiterate. Heathcliff makes him, who is the only master, a servant in his property. He scores through Hareton many points for hatred. At his hands:

Hareton, who should now be the first gentleman in this district, was reduced to a state of complete dependence on his father's enemy, and lives in his own house as a servant without wages, unable to do anything to help himself because of his friendliness and his ignorance that he has been wronged. [P., 70]

Really the tragic loss is when Heathcliff uses forbidden weapons in his war. Even his honesty is stained in this campaign. The vengeance blinds his sight, to wage a dirty raid against all even the babies in their mothers' wombs are not safe from his whirl. The heart that is brimmed with love, has a black power to sweep every bright hope of love with hatred. This is the disastrous result of malice, he gains the power to crash the hearts that contain the gem of love.

Heathcliff reaches the climax of love and he reaches it for hatred when he uses the heart and its soft senses as vile weapons to attack other. Heathcliff who is the noble victim of love, employs love to destroy other innocent hearts. Isabelle is another victim of the noble lover, Heathcliff. She defies everyone even her dearest brother, Edgar. After their marriage, he pours his hatred on her love to disfigure it to a new form of bitter hatred. She is turned to a miserable woman. Her crime, like Heathcliff's toward Gatherine, is that she listens and follows her heart's music. She asks Nelly a question, which declares his horrible hatred, "is Heathcliff a mad or is he a devil?" (p., 53) He again uses unhealthy ways, he compels other cruelly to taste the poison that deadens his heart to ruin other beloved hearts. In the mid of victims of hatred, Heathcliff finds himself in a dire need for the help of his worshipped lover. Love mingles with hatred in his heart. This indicates that even the hatred seeker needs love to wash the blot of hatred. Heathcliff's heart turns to be wild sea untill now no one learns who is the survival and who is the sunk, love or hatred.

The power of love that previously grants him patience to endure the blows of Hindley, now hatred gives him the same strength to endure the hits and biting of his hopeless victims. He who accuses the dying Catherine of betrayal her heart by accepting to marry Edgar, now he forces Cathy, Catherine's daughter, to marry his sick son. His hatred defeats the power of love when he strives so as not to surrender to the memory of his lover due to the similarity between her and his Catherine. The noble lover has an authority to torment and pain even the children. Heathcliff imprisons Cathy in his house. He is too hard to yield to her tears and crying. He refuses to her imploring. Cathy tries to free herself to say the last goodbye to her dying father. She uses the force with Heathcliff thus:

She seized his closed hand, and finding that her nails had no effect, applied her teeth rather sharply…He opened his finger suddenly, seized her, and gave her a number of blows on both sides of the head. …Cathy, freed put her two hands to her head. She trembled, poor thing, and leant against the table, completely confused…I know how to punish children, [P., 106]

Emily Bronte via Heathcliff's heart proves to have a unique power to manipulate the two different powers of love and hatred, and an ability to create "the wild disordered world."[6] to suit the theme of soft love and black hatred. She attests that human heart is the repository of both love and hatred, and there is a slight space between the two. The hidden truth that both powers can work at the same time, sometime they mingle according to the circumstantial difficulty that directs the heart to any power or both powers. This leads us to check and balance other similar human feelings like pleasure and pain, since these feelings,

Which are two sentiments so different in themselves, differ not so much in their cause. From the instance of tickling it appears that the movement of pleasure pushed a little to far becomes pain, and that movement of pain, little moderated, becomes pleasure.(7)

The heart of Heathcliff is one arena in this research. In it love and hatred emerge in various stages to gain and lose scores which seems equal in this novel, but not in life. The most important thing here isn't the scores, but the heart itself that has the power to contain and use paradoxical strengths. The seeds of malice at the close of this novel scores for the favour of love, not hatred when little Cathy's heart begins to build a bridge of love toward Hareton's, the love appears again on the ruin of malice. Love unifies their hearts in the disaster of revenge. Love proves to have the strength of rebuilding itself again. Unfortunately the war of scoring point is ended at Heathcliff's death, thus the last point of love should be neglected in this paper, but it is so dear in human life. Men in all over the world should vote and protect the spot in which love dwells in our and Heathcliff's heart since "his enormous love for cathy and overwhelming pain at her loss is allowed to outweigh everything else"8. We can announce the result of this war of death is the positive draws. This result is recorded according to the thundering heart of Heathcliff a lone. Life participates in supporting this result when it provides suitable circumstances for embracing the pure seeds of love, then it creates the good opportunity and power to revenge against any hand that spoils these seeds. The evidence for such state when hatred reaches its climax, but love appears trying to defeat hatred. The mingle of these two effective forces makes Heathcliff loses his balance and drags himself from this situation as a tearful victim. He tries to punish Cathy when:

Heathcliff had hold of her. He had his hand in her hair. Hareton attempted to free the curls, begging him not to hurt her this time. Heathcliff's black eyes fleshed. He seemed ready to tear Cathy to pieces… all of a sudden, his fingers loosened. He moved them to her arm, and staired fixedly at her face. Then he drew his hand over his eyes stood a moment to control himself. [P.130]

Thomas Hardy (1840 – 1928) is a great literary figure in English literature. He leaves grand imprints on his generation and the successive generations. He is the product of the conflicting views of the nineteenth century. To him belongs the indebtedness for unmasking with untold courage the reality of the corrosion of his time. Hardy tackles the crises of his time without any kind of reticence that is marred many of his contemporaries writings. The principal feature of all his writings is the pessimism that prevails between his lines and within his words. He who tries to refrain this characteristic and regards it as a hard accusation, his heroes in all his works reveal it as an inherent gloom. The excrescence that he strives to veil emerges to be the apparent feature of his writings. He regards nature as a bright and true hope in the mid of the darkness of science which creeps to destruct this light in the morbid earth. Unfortunately religion loses its consolation due to the vilont shock of the new theories that shakes man's views regarding his position in the universe and God. Since life turns to be purposeless, Hardy believes in the effect of escape from this hell. He experiences in his works various kinds of escapes, but the most effective one is death. Man lacks any protection in this earthy life, since the power of fate turns its back for his painful sufferings.

Hardy makes man an insignificant part of the world, struggling against powers greater than himself,---sometimes against systems which he can not reach or influence, sometimes against a kind of grim world spirit who delights in

making human affairs go wrong. He is therefore, he is ……a man blinded by pessimism.[(9)]

<u>The Return of the Native</u> (1878) is regarded as an important stage in his artistic career since it reflects, inspite of all its complexity, his unique genius and eccentric ability to control and manipulate his heroes. This novel mirrors its author philosophical attitudes toward life, rural life, the urban society, love and God. It is a gate of the misery and agony of his age, via it he depicts the man as a stranger who is attacked cruelly under the eyes of the universe. There is nothing to alleviate the suffer of the good, the fate helps and supports the undeserving and strengthens them to torment the poor. The impingement of the great arts appears in this novel. Hardy seems to find this novel as a safe shore to voice his opinions of the technology that spoils the sole heaven of God on earth, and makes man find no comfort without nature. Hardy in this novel experiences the escape from time, by furnituing his novel with architect aura. Also the escape from the civilized community to rural one and vice versa, and the escape from life to heaven when there is no anodyne on earth

More light will be shed on the personality of Wildeve in this novel to provide another evidence of the complexity of human heart in which the villain turns to be a hero and vice versa and the equality of good and bad sides in his heart. His character is so puzzling since from one angle he is regarded as a villain or supper villain, but from other point of view he is the victim of his noble passion and his only crime is being a romantic lover, and his abhorrence of the country life. This research, like his heart, contains the two paradoxical sides of his heart and the contrastive roles in this novel, in order to grant him the justice that he is prevented from in this novel. Hardy can’t forgive the civilization and science of destroying the earth face, thus ,he fails in hiding his enmity toward the urban society and its inhabitant. He treats Wildeve so cruelly,

because of his fondness of the modern community. Wildeve is shouldered a crime that he doesn't have any hand in it, only the civilized blood runs in his veins. Hardy wants to denunciation the injustice of his age even in distribution of misery and happiness. Wildeve is selected to be the second evidence that clarifies how "love entwinded with the hate."[10]

At the beginning Wildeve appears as a foolish, self centered man who destructs his future as a young engineer and chooses to run his inn. He is an opportunist who is ready to exploit any innocent to achieve his goal. He is loved by Thomasin, a rustic soft girl. He uses her as a tool to avenge from her aunt, Mrs. Yeobright, who refuses his first banns to marry her niece. He almost is
about to destruct her and Mrs Yeobright's reputation when he under false pretexts postponds their wedding to hurt the aunt. He crashes Thomasin's noble heart and this the worst part of his villainy. He has an evil ability of deception and scheming. Thomasin implores him to clarify her name and marry her, not for her, but for the dignity of her proud aunt. Her tears and words mixes which reveal the extent of the cruelty and irresponsibility of Wildeve toward her and the deep injury that Wildeve cuts in her heart. She tells him that:

It is killing me, this Damon! I did not mean to part from you in anger at Angleburry this morning; but, I was frightened and hardly knew what I said. I've not let aunt knew how much I have suffered today, and it is so head to command my face and voice to smile as if it were a slight thing to me; but I try to do so, that she may not be still move indignant with you. I know you could not help at, dear, whatever aunt may think… She (Thomasin)hid her face in her handkerchief. Here am I asking you to marry me. …I can live without you. it is aunt I think of.[(11)]

The painful part of his villainy is his power to deceive and use hearts. The tragedy here is that he uses Thomasin's heart as a war arena to hurt her aunt. When Wildeve prepares for his marriage and even after his marriage he continues his love affair with Eustacia, a beautiful urban girl. When he is refused by her, he turns to accept Thomasin. Even his new proposal is made under the fear of being engaged by other man. His heart lacks the forgiveness and possesses the strength to hate and avenge. Thus "it (Hardy's tragedy is an invasion into human consciousness of the general tragedy of existence, which thereby puts itself forth in the living symbols." (12) He confession to Thomasin that the botchy wedding is the retribution for his wounded feeling by her aunt when he is refused publically in the church. This is a manifest proof of his vengeful nature. After all this he tries again to play with Thomasin's feeling, but at last he confesses the appalling surprise that,

Think what I have gone to win her (Mrs. Yeobright's) consent, the insult that is to any man to have the banns forbidden. The double insult to a man unlucky enough to be cursed with sensitiveness, and the blue demons and Heaven knows what, as I am I can never forget these banns. A harsher man would rejoice now in the power I have of turning upon your aunt by going no further in the business. [P., 64]

Wildeve has a hand in creating various dilemmas and misunderstanding for other people. He tries to take from Christian, a rustic man, the money that Mrs. Yeobright divides into halves for clym, her son, and Thomasin. Wildeve tempts Christian to play a game of dice to make him lose all the sum. Then Diggory Venn, a clever rustic man, forces him to play dice untill Venn gains the money. According to Wildeve untrue words, this sum belongs to Thomasin. Thus, he gives the whole sum, not its half, to Thomasin. The misunderstanding deepens the crack between the members of

Mrs. Yeobright's family. This is evidence of his playful and deceitful nature. His words to Christian to steal the money, seems words of a professional thieve. He tells Christian that "Don't you, think it very odd that it shouldn't given to as men and his wife be one flesh, to would have been the same, I would think. [P., 213]

The great misery of Mrs. Yeobrighd which causes her death, the separation between clym and Eustacia and Eustacia's death is partially caused by Wildeve. He fires the first light of this horrible slaughter because of his decision to resume his affair with Eustacia, inspite of being a father and husband. One of his visit to Eusacia is coincided with Mrs. Yeobright's decision to visit her son and make peace with his family. When she knocks his door, clym is asleep, thus the poor mother thinks that Wildeve is her son who doesn't want to meet her. She tastes the anguish of being deserted by her only son. She walks across the field considering her wasted sacrifice in devotion her whole life for a son who shuts the door infront of her. She is stung by a snake. She undergoes the pain of this bite and the agony of being deserted. She asks a little boy, Nunsuch, to tell his mother about her misery and the "broken – hearted woman cast off by her son". [P., 266] This event leads to series of misery when clym learns about the strange man in his house he deserts Eustacia. The balance of cruelty seems to be loaded infront of the noble side. This is the bizarre truth of the human heart which has the ability to contain different passions that are treasured in it and work effectively in the identical heart Hardy makes even the nature partakes in this battle when injects Egdon Heath with superpower to destruct its habitant:

The situation Hardy has created on Egdon Heath is almost that of a social experiment, for its community is strikingly divided. The Furze – cutters work – place it is, appear almost to be an extension of the heath itself, while the

other characters are uprooted middle –class people who are forced into encounters in a world that they find inhospitable or uncongenial. Thus the tragedy may be seen as having a powerful social cause….. Wildeve's social status is ambivalent…..(13)

The same man who is responsible for all these anguishes and sadness, has a soft heart to the extent of sacrificing his life for the sake of his lover. Thus, inspite of being a liar, gambler, seducer, villain and, all his wrong deeds, many can't find it justice to call him a villain or even supper villain. This duality of feeling appears because of Hardy's authentic genius of having "his eye for reality."[14] He is a victim to his powerful love that he fails to deaden even after his marriage. He does his best to be soft on Thomasin. Before his marriage slight of his nobility appears when he attempts to protect her from Eusatica's cruel words. Even when he decides to escape with Eustacia, he leaves over half of his fortune for Thomasin. When his love stirs again in his heart, he turns to be like the romantic knight who tries to kidnap his soft lover from the cruel circumstances of Egdon heath. He expresses his true feeling toward Eustacia, who shares him her dissatisfaction of her marriage and the cruel fate which prevent them to enjoy happiness. He explains to her that:

Men are given to the trick of having a passing fancy for somebody else in the midst of e permanent love which reasserts it self afterwards just as before. On account of your rebellious manner to me I was tempted to go further than I should have done; and when you still would keep playing the same tantalizing part. I went further still and married her. [P., 262]

Wildeve who loves life passionately, is ready to relinquish it in order to rescue his lover. Wildeve decides to escape with Eustaica to enjoy his fortune. Even weather turns

against them when it turns violently. While Eustacia is waiting for Wildeve, she feels guilt and shame and imagines the cruelty of fate on her legitimate dreams. Out of fear and after hearing the voices that search her, she jumps in the river. She decides to change her departure to be from life, rather than Egdonheath. She chooses death as the last hope of gaining happiness. Wildeve is beckoned toward tragedy, when he jumps after his lover to choose death with her in a world which cares nothing to the suffers of its sons. His death elevates him to a heroic state. His death redeems his previous wrong deeds. He is purified in his reader's eyes. This proves that love has a magical power to purge the human soul from any earthy cruelty. His words to Eustacia are injected with all human sensitiveness. His cruelty is translated into love. After reading his words one can face a hard inquiry, can this man be a villain or a lover. He tells Eustacia that:

I only ask this: can I do anything for you? Is there anything on the face of earth that a man can do to make you happier that you at present? If there is, I will do it. You may command me, Eustacia, to the limit of my influence: and don't forget that I am richer now. Surely something can be done to save you from this! Such a rare plant in such a wild place it grieves me to see. Do you want to escape that place altogether? Only so it, and I'll do anything to put end to these tears, which but for me would never have at all… Whatever I may feel I promise you on my word of honovr never to speak to you about or act upon. Untill you say I may. I know my duty to Thomasin quite as I know my duty to you as a woman unfairly treated what shall I assist you in? in getting away from here. [P.,311]

Human heart proves to have strange strength to embrace different feelings direct man to behave in paradoxical way. Love and malice strive to gain in Heathcliff and Wildeve's hearts. They face difficult circumstances which

reveal that man can hate and love at the same time and by the same heart. Love and hatred can be equal sides in the very spot. This is a rare state in the world of hearts, but being existed in the earthy world , more focus should be applied on such state. The registering of goals for both sides is stopped at the Wildeve death to continue the scoring for both sides only in the real life. The heart deserves such study because from it stems love that has the capacity to beautify and builds the human world. Also from the same spot emanates the malice that can wreck the whole world. These two powers can live in the same heart, but it is a unique state, thus, it is discussed here. Man wishes the success of the love over hatred, but in the tracing of these two gigantic heroes: Heathcliff and Wildeve evinces that each strength has its sword to fight or protect. They act equally in their hearts.

Notes

1- Andrew Sanders, The Short Oxford History of English Literature (oxford: Clarendon press, 1996), P. 423.

2- Alaxender Cowie, The Rise of American Novel (New York: American Book Company , 1948) , P. 357.

3- Dorothy Van Ghent, The English Novel, Form and Function (New York: Harper, 1953), P. 168.

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